

A TUNE A DAY *FOR VIOLIN.*

BY *C. PAUL HERFURTH*

BOOK ONE.



BOSTON MUSIC COMPANY.

A Tune a Day

A First Book *for* Violin Instruction

By
C. PAUL HERFURTH

**BOOK ONE—ELEMENTARY
BOOK TWO—INTERMEDIATE
BOOK THREE—ADVANCED
TEACHER'S MANUAL**

*A complete guide for teaching "A TUNE A DAY"
containing piano accompaniments for books 1 & 2
and the separate numbers noted in book 3. A
very convenient book for home practice.*

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PUPIL'S PRACTICE RECORD

	SEPT.					OCT.					NOV.					DEC.					JAN.				
	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
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Always Record Practice Time in Minutes. All Practice Time Lost Must Be Made Up.

WEEKLY GRADE

NAME						ADDRESS					
TEL.			SCHOOL			GRADE					

	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.	Apr.	May	June	Tests
1st Week											
2nd Week											
3rd Week											
4th Week											

E—Excellent; G—Good; M—Medium, Distinctly Above Passing; L—Low, Doubtfully Passing; F—Very Poor, Failure.

FOREWORD TO TEACHERS

IN compiling this course the objective has intentionally been not to cover too much ground; but rather to concentrate on the acquisition of a thorough musical background and a solid foundation in good violin playing. These two requisites are inseparable.

A brief section is devoted to the simpler rudiments of music which should first be thoroughly understood. Another introductory section discusses the holding of the violin and bow, since, without the correct position of the left hand, and the proper drawing of the bow, good violin playing is impossible. With this in mind, considerable material has been given for the open strings before attempting the use of the fingers.

The accurate placing of each finger should be insisted upon.

Cultivate in the pupil the habit of careful listening.

The familiar hymns and folk-songs have been selected because of their melodic interest as pieces, and because, in addition, in each appears some technical point to be mastered.

The value of learning to count aloud from the very beginning cannot be over-estimated. Only in this way can a pupil sense rhythm. Rhythm, one of the most essential elements of music, and usually conspicuous by its absence in amateur ensemble playing, is emphasized throughout. For instance, Lesson 12 emphasizes an essential step in rhythmic development.

Many teachers do the thinking for their pupils, instead of helping them to think for themselves. Insisting upon the mastery of each point will not dull their interest.

What greater joy, whether it be child or adult, than to accomplish, achieve, and gain more power.

Lessons marked "Supplementary Material" may be given as a reward for well-prepared work.

Class teaching should be a combination of individual instruction and ensemble playing. At every lesson there should be individual playing so that all the necessary corrections can be made. Never allow pupils' mistakes to go unnoticed, since only in constant correction will they develop the habit of careful thinking and playing.

A decided advantage of group-teaching is that it provides experience in ensemble playing and gives every pupil the opportunity of listening to the others, of observing their mistakes, and of hearing the corrections.

For the best results each class should not be made up of more than six for a half-hour lesson, and twelve for an hour lesson. Irrespective of the numbers, the teacher must see to it that there is individual instruction as well as general directions to the class.

Classes should be regraded whenever necessary so as not to retard the progress of the brighter students, nor to discourage the slower ones. It also acts as an incentive for greater effort on the part of the pupils.

It is recommended that every student practice forty-five minutes a day. This course provides one lesson a week for a school year.

The eventual success of each pupil depends on the regular and careful home practice, according to directions.

If possible it would be well for the teacher to keep in touch with the parents.

Grateful acknowledgment is made by the author for the assistance of many teachers under whose direction this course has been used.

C. PAUL HERFURTH
Director of Instrumental Music
East Orange, N. J.

FOREWORD TO THE REVISED EDITION

Although the outstanding success of "A TUNE A DAY" in its original form has far exceeded the author's expectations, its use in many school systems throughout this country and Canada has prompted the author to consult with a number of these teachers, to discuss the possibility of improvement.

Because the material has been subjected to the routine of actual classroom teaching, it has been constantly revised and improved in the light of this experience, until in its present form it represents a thoroughly workable course of study for violin class teaching.

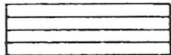
In this revised edition the author has eliminated certain exercises for which no immediate need was necessary, and has incorporated additional material in the form of new melodies, and secondary teacher violin parts.

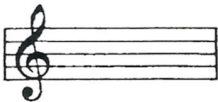
The addition of a piano book to aid the pupils in ear-training and rhythm will greatly enhance the value of this course.

C. P. H.

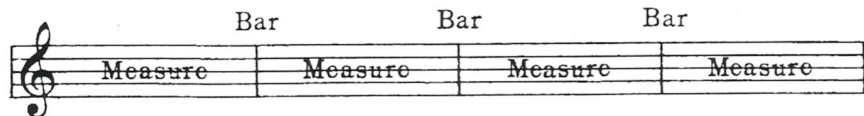
RUDIMENTS OF MUSIC

Music is represented on paper by a combination of characters and signs, all of which it is necessary to learn in order to play the violin intelligently.

Characters called notes are written upon and between five lines  which is called the staff.



The character  placed at the beginning of the staff is called the treble or G clef.

The staff is divided by bars into measures as follows:



These measures, in turn, are equal in time value, according to the fractional numbers, (Time signature) placed at the beginning of each piece.

The time signature indicates the number of notes of equal value in each measure. The upper figure gives the number of beats or counts in a measure, and the lower figure indicates what kind of a note has

one beat, such as $\frac{4}{4}$ or C equals  four quarter notes or the equivalent  half note and two quarters in each measure; $\frac{2}{4}$ equals 2 quarter notes; $\frac{4}{8}$ equals 4 eighth notes; etc.

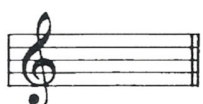
There are different kinds of notes, each variety representing a certain time value as follows:



Whole Note equals, Two Half Notes, Four Quarter Notes, or Eight Eighth Notes.

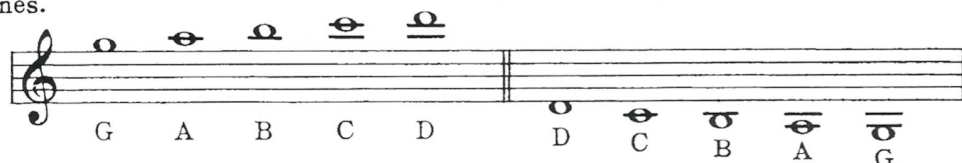
The count for the above would be, four to the whole note: two to each half note: one to each quarter note and one to each group of two eighth notes.

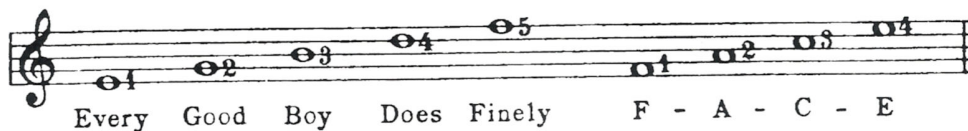
The notes are named after the first seven letters of the alphabet, i.e., (a, b, c, d, e, f, g,) according to the line on or space in which they are placed.

The G clef  which encircles the second line, establishes the note G on this line, from which the other lines and spaces are named as follows:



In addition notes are written upon and between short lines above and below the staff. These lines are called ledger lines.

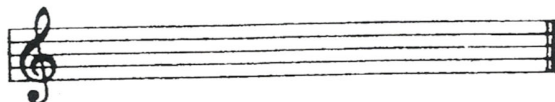




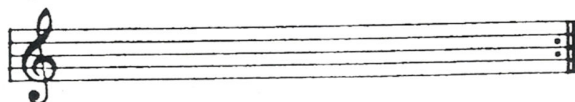
A rest indicates a pause, or silence for the value of the note after which it is named, such as



The end of a piece is indicated by a light and heavy line



When a section or part of a piece is to be repeated it will be shown by a double bar with two dots.



Key Signatures

The Sharps or Flats found after the Clef at the beginning of each line is called the Key Signature. These Sharps or Flats effect all the notes of the same name throughout the piece, except when changed by a new Key Signature or temporarily by an accidental. An Accidental is a Sharp or Flat which does not belong to the Key Signature. An Accidental applies only to the measure in which it is placed.

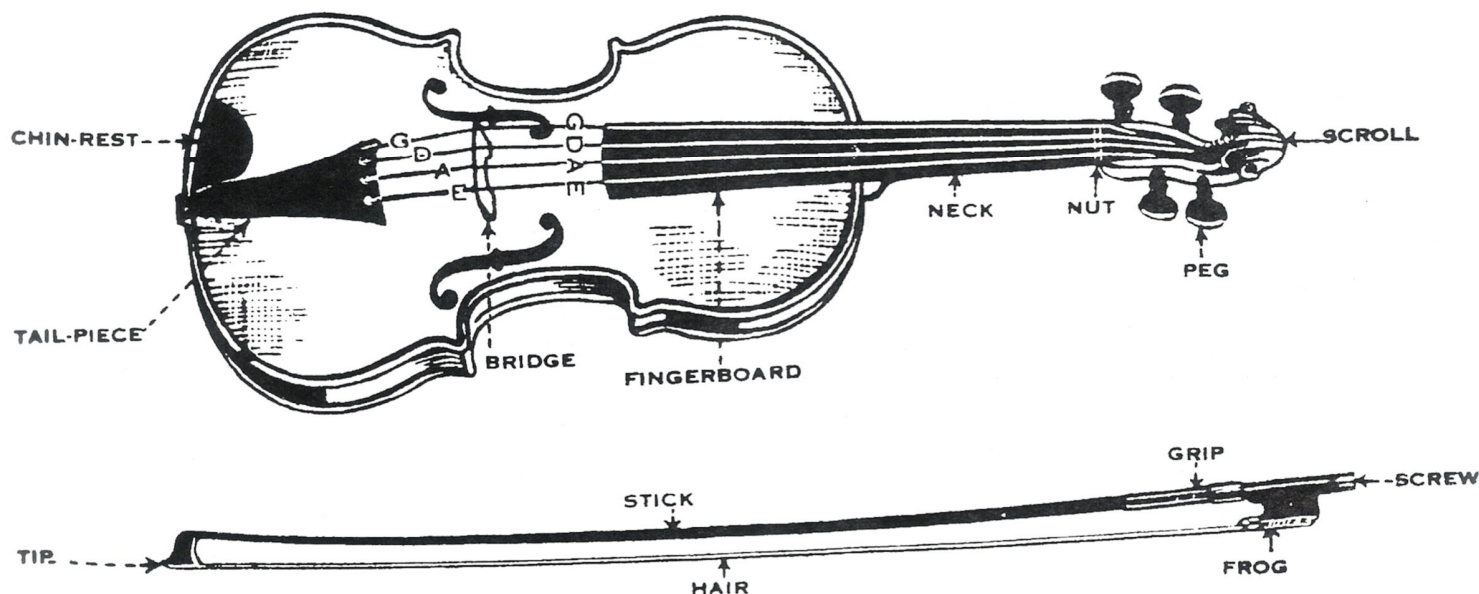
Sharps, Flats, and Naturals

A Sharp (#) raises the note to which it applies by one-half tone.

A Flat (b) lowers the note to which it applies by one-half tone.

A Natural (n) takes away the effect of a sharp or flat and restores the note to its original pitch.

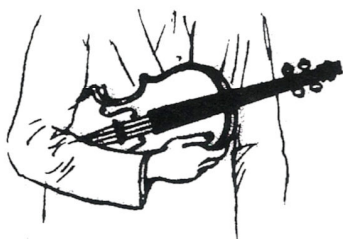
The Violin and Bow



HOLDING THE VIOLIN

Take the violin, the strings away from the body, and hold it under the right arm.

(*Rest Position*)



REST POSITION

(4)

Bend the first finger so that its tip falls on the A string (third string from you) about one inch from the nut. This will vary according to the size of the violin.



(1)

Stretch the fingers of the left hand out straight, the thumb pointing up.



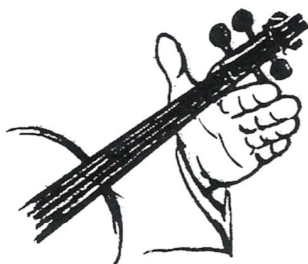
(5)

With the help of the right hand, without changing the position of the left hand, raise the violin so that it rests on the left collar-bone, the chin over the chin-rest.



(2)

Place the side of the knuckle at the base of the first finger, against the lower edge of the neck, so that the back of the hand is in line with the nut, or saddle, at right angles to the strings.



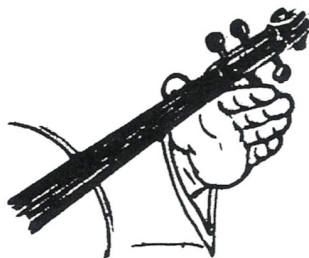
(6)

Bring the left elbow *well under the violin* to the right, allowing the thumb to draw slightly under the neck, the hand also turning toward the side of the neck (not touching), rounding the other fingers over the strings in position to strike. Release the right hand.



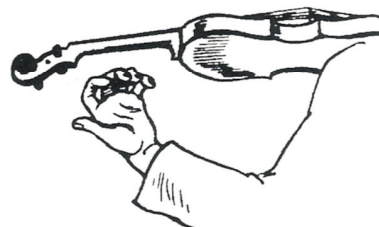
(3)

Let the thumb (joint not bent) rest against the upper side of the neck about one inch from the nut. The fleshy part of the hand between the thumb and first finger must *not* touch the neck.



(7)

By this position of the elbow, the left shoulder is brought under the violin to give support and counteract the pressure of the chin and jaw-bone. The violin should thus be held firm without the aid of the left hand.



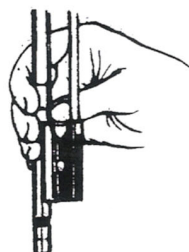
Things to Watch

The violin should slant about 45 degrees to the right, and at such a height that the scroll of the violin is in line with the eye. Left elbow well under the violin. The nail of the first finger (left hand) should face you. This applies to the A and E strings only. The tip of the thumb should point out. Space between under side of neck and fleshy part of hand between thumb and first finger. From the knuckles of the left hand to the elbow should be a straight line.

Holding the Bow

Take the bow in the left hand, and hold at the extreme end below the frog, in such a position that the hair is facing up and the tip of the bow is pointing away from you. (1) Place the TIP of the thumb (right hand), slightly curved at the joint, against the stick so that it touches the raised part of the frog on the stick. The joint should be about $\frac{1}{4}$ inch from the hair. (2) Allow the middle finger to curve around the stick at the first joint (from the tip) opposite the thumb. (3) Place the third, or ring-finger, next to the middle finger so that it curves around the stick at the first joint, and rests against the side of the frog. (4) Allow the first finger to rest on the stick in the first joint. (5) The tip of the little finger rests on the stick in a natural position. Release the left hand.

The fingers should be close together. (Touching)



Silent Exercises for the Bow

With the violin in position, place the bow on the A string at different points, i. e., at the middle (*Fig. 1*), tip (*Fig. 2*), and frog (*Fig. 3*). At each point hold the bow perfectly still for 2 minutes. Take notice of the position of arm, wrist, etc., as follows: The bow must always be at right angles to the strings, i. e., parallel with the bridge, and midway between the fingerboard and bridge. When the bow is at the point the wrist should be sunk in (very slightly) and when at the frog, should be curved up (not too much). The back of the hand always flat, and always in the same relative position to the bow. Do not allow the fingers to move on the bow-stick. When placing the bow on the strings, the stick is turned slightly towards the fingerboard, so that only the edge of the hair touches the strings. This rule varies according to the dynamic effect desired. Practice this on all strings. Notice that the elbow is slightly higher when playing on the D and G strings, but never should the elbow be higher than the hand. Raise the hand to the level of the string desired, keeping the elbow entirely relaxed. Any exertion of the upper arm muscles is very harmful to a good tone.

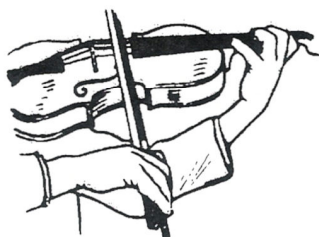


Fig. 1



Fig. 2

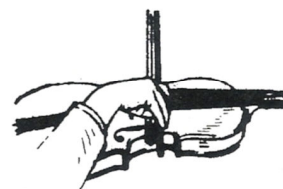


Fig. 3

Signs and Abbreviations for Bowing

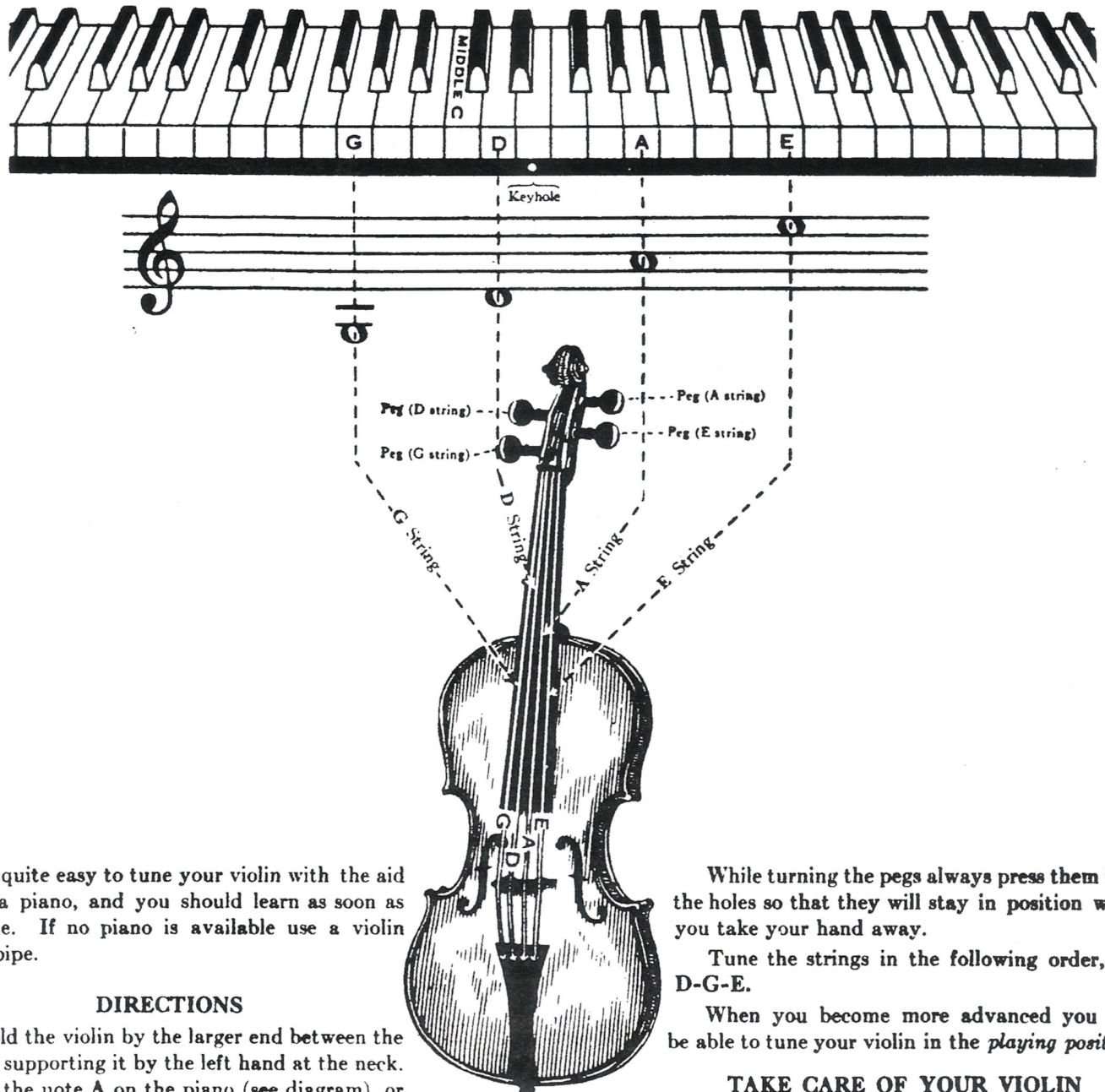
▣ means Down Bow

▽ means Up Bow

W.B. means Whole Bow

M.H. means Middle half of Bow

Tuning Your Violin



IT is quite easy to tune your violin with the aid of a piano, and you should learn as soon as possible. If no piano is available use a violin pitch-pipe.

DIRECTIONS

Hold the violin by the larger end between the knees, supporting it by the left hand at the neck. Strike the note **A** on the piano (see diagram), or blow it on the pitch-pipe. With the thumb of the left hand pick the **A** string to compare it with the piano. If the string sounds lower (flat) the pitch of the string must be raised by turning the **A** peg away from you with the right hand. Turn the peg slowly while picking the string with the left thumb until it sounds in unison with the piano or pitch-pipe. If the string sounds higher (sharp) than the piano it must be lowered by turning the peg slowly toward you until the pitch of the string is the same as the piano. Tune the **E** string, in the same manner as the **A** string.

To tune the **D** and **G** strings, by reversing the hands, the right hand holding the neck of the violin, plucking the strings with the thumb. The pegs for these strings will be turned by the left hand the same as you did with the right hand for the **A** and **E** strings.

While turning the pegs always press them into the holes so that they will stay in position when you take your hand away.

Tune the strings in the following order, **A-D-G-E**.

When you become more advanced you will be able to tune your violin in the *playing position*.

TAKE CARE OF YOUR VIOLIN

Your violin will not sound its best, nor will your learning to play it be as easy unless everything pertaining to the instrument is kept in perfect condition.

If your violin is not a new one it should be taken to a violin repairer for all necessary adjustments. Your teacher will tell you what is needed to put your violin in good playing condition.

Always keep your violin in the case when not practicing. NEVER loosen the strings on your violin but ALWAYS loosen the hairs on the bow when not playing. Rosin the bow-hair a little each day. Never allow rosin to collect on the violin or on the bow-stick; ALWAYS keep them clean.

Take a pride in the way your violin looks as well as in how it sounds. Use good strings, and ALWAYS have an extra set in your violin-case.

FOREWORD FOR OPTIONAL LESSONS ONE THROUGH FIVE

Although the outstanding success of "A TUNE A DAY" in its present form has far exceeded the author's expectations, its use in many school systems throughout this country, Canada, and Australia has prompted the author to consult with a number of these teachers, to discuss the use of the quarter note approach.

The thinking of string teachers seems to be about equally divided between the whole note and the quarter note approach for beginning string instrument students.

In order to make the "TUNE A DAY" string class method more valuable to those teachers who prefer the quarter note approach, the author has compiled optional material for the first five lessons with this objective in mind. These optional lessons appear in the violin, viola, 'cello, and bass books, thus providing for the teaching of these instruments in one group through the class procedure.

In order to simplify the learning of holding the instrument and bow at the same time, the first lesson uses the pizzicato approach through employing open string letter names only, thus eliminating the holding of the bow and the reading of pitch names on the staff.

With this approach in 2/4 rhythm the beginner is better able to think and feel the pulsation of this marching rhythm.

The whole and half note approach remains the same as before, starting with the regular Lesson One (1) on Page 1 for those teachers who prefer this procedure.

The author believes that, with these first five optional lessons included in the series of "A TUNE A DAY", it now covers the needs of all discriminating string teachers.

C. PAUL HERFURTH.

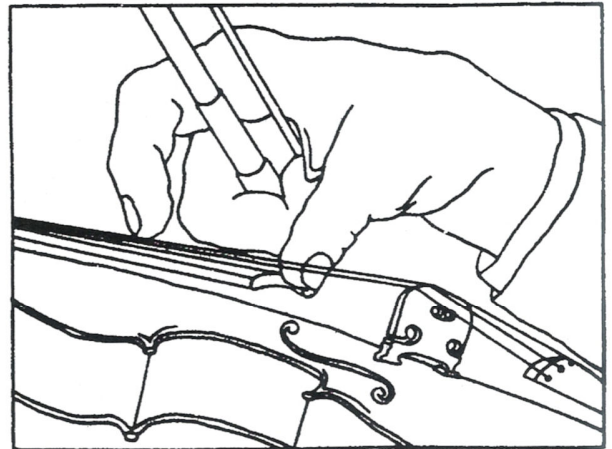
LESSON 1

(OPTIONAL)

The Open Strings Pizzicato



Pizzicato (pizz.) = Plucking the strings.
After learning the left hand position in holding the violin (page VI), the names and positions of the open strings should be understood. See diagram at right showing pizz. position as follows: Place the tip of the thumb (right hand) against the upper right hand corner of the fingerboard under the E string. With the right hand in this position, pluck the strings (about two inches down on the fingerboard) with the first finger.



Additional exercises for open strings G, D, A, Pizz., may be written on the blackboard.

- | | | | | | | | | REPEAT
SIGN | QUARTER
REST |
|---------------|--------|-------|-------|-------|-------|-------|-------|----------------|-----------------|
| ① | Pizz. | A - A | A - A | D - D | D - D | A - A | A - A | D - D | D - D |
| | Count: | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 |
| ② | Pizz. | D - D | D - D | G - G | G - G | D - D | D - D | G - G | G - G |
| | Count: | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 |
| ③ | Pizz. | A - A | D - D | A - A | D - D | A - A | D - D | A - A | D - D |
| | Count: | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 |
| ④ | Pizz. | D - D | G - G | D - D | G - G | D - D | G - G | D - D | G - G |
| | Count: | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 |
| ⑤ | Pizz. | D - A | D - G | D - A | D - G | D - A | D - G | D - A | D - G |
| | Count: | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 |
| NOT IN UNISON | | | | | | | | | |
| ⑥ | Pizz. | A - A | E - E | A - A | E - E | A - D | A - E | A - D | A - E |
| | Count: | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 |
| NOT IN UNISON | | | | | | | | | |
| ⑦ | Pizz. | G - G | G - G | G - G | G - G | G - G | G - D | G - G | G - D |
| | Count: | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 | 1 - 2 |

Ten Little Indians

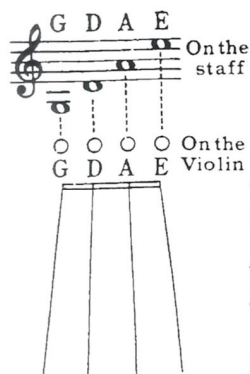
Pizz.	2	D - D	D - D	A - A	A - A	D - D	D - D	A - A	D - D
Count:	4	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2

Piano

American Folk-Tune

(OPTIONAL)

Holding and Drawing the Bow



After acquiring the feeling for holding the bow correctly (P.VII) (in the beginning this can be done much easier with a pencil) try playing on the open strings.* The right arm must be completely relaxed to permit the bow to be drawn freely.

Silent bow arm exercises: With the left hand and arm holding an imaginary violin move the right hand and arm down and up as in actual playing until complete relaxation has been accomplished. When using the bow avoid all tension in the bow arm. ▢ = Down Bow. ▽ = Up Bow.

Study the names of the open strings in relation to the notes as written on the staff (see diagram above). You are now playing quarter notes (one count to each note). **COUNT ALOUD.**

① Count: 1 2 1 2

③ Count: 1 2 1 2

⑤ Count: 1 2 1 2

⑦ Count: 1 2 1 2

Baa! Baa! Black Sheep**

Nursery Rhyme

Pupil

Teacher

Count: 1 2 1 2

Nursery Rhyme

Jingle Bells

Pupil

Count: 1 2 1 2

Piano

The image shows a musical score for a piece titled "Single Bells". It consists of two staves. The top staff is for the "Pupil" and is written in treble clef with a 2/4 time signature. It contains a sequence of eighth and sixteenth notes, with rests marked "1" and "2" below the staff. The bottom staff is for the "Piano" and is written in grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano part features a complex accompaniment with many beamed sixteenth notes and chords. Above the piano staff, there are some markings that appear to be "V" and "V" with a small "u" underneath, possibly indicating vibrato or a specific performance instruction.

*Procedure for this lesson: (1) Recite letter names in rhythm. (2) Play pizzicato, counting one-two. (3) Play using bow. The bow must be held firmly with the fingers of the right hand. Use the middle two-thirds of the bow and play with a bold firm stroke. Be careful of any tension in the bow arm.

**Piano Acc. Teacher's Manual, Page 6.

LESSON 3

(OPTIONAL)

Continuation of Open String Quarter Notes

(One Count Each)

①

③

Twinkle, Twinkle, Little Star*

Nursery Rhyme

Pupil

Teacher

Da Capo (=From the beginning)

Oats and Beans

Old English

Pupil

Piano


*Piano Acc. Teacher's Manual, Page 9

Home work: Write letter names above notes on this page.


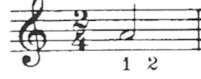
LESSON 4


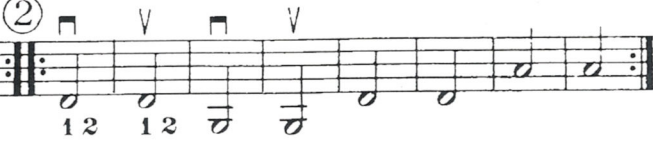
(OPTIONAL)


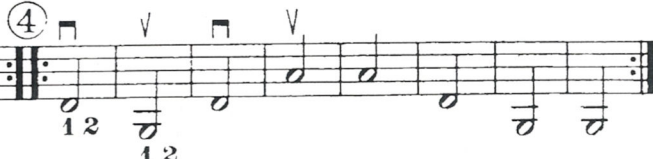
Half Notes - Two Counts Each

A half note is equal to two quarter notes tied. When two notes on the same degree of the staff (line or space) are tied by a slur , they are to be played as one note.

USE A WHOLE BOW (W.B.) (FROG TO TIP, TIP TO FROG)

This  equals this 

①  ② 

③  ④ 

Introducing Four-Four ($\frac{4}{4}$) Time

Two measures of two-four time equal one measure of four-four time. The count for each measure now becomes one-two-three-four. One-two for the first half note, and three-four for the second half note.

Au Clair de la Lune* French Folk Song

Pupil 

Teacher 

Marching**

Pupil 

Teacher 

Merrily*** HALF REST

Pupil 

Teacher 

* Piano Acc. Teacher's Manual, Page 4

** " " " " " 5

*** " " " " " 9

LESSON 5

(OPTIONAL)

Whole Notes - Four Counts Each

Draw the bow with an equality of motion in a straight line parallel with the bridge. Learn to save the bow, i. e., a fault that is very prevalent is the starting of the bow at a too rapid pace, whereby the greater part of the bow is used up before half the time value of the note has expired. Whole notes four counts, half notes two counts.

(Always count aloud and give each note its full value.) USE A WHOLE BOW (W.B.)

① Equals $\frac{4}{4}$ W.B. V

Count: 1 2 3 4

② V

Count: 1 2 3 4

③ NOT IN UNISON V

Count: 1 2 3 4

④ NOT IN UNISON V

Count: 1 2 3 4

Whole Notes and Half Notes

THE BOW MUST BE DRAWN TWICE AS FAST FOR THE HALF NOTES.

⑤ V

Count: 1 2 3 4

⑥ V

Count: 1 2 3 4

⑦ NOT IN UNISON V

Count: 1 2 3 4

⑧ NOT IN UNISON V

Count: 1 2 3 4

Whole, Half, and Quarter Notes

Folk Song

Pupil

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

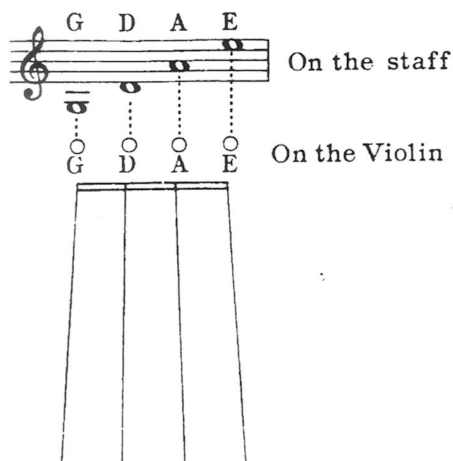
Piano

1 2 3 4 3 4 3 4 1 2 3 4

A TUNE A DAY

LESSON 1

The Open Strings



Hold the bow firmly upon the strings while counting the rests. Draw the bow with an equality of motion in a straight line parallel with the bridge. Learn to save the bow, i.e., a fault that is very prevalent is the starting of the bow at a too rapid pace, whereby the greater part of the bow is used up before half the time value of the note has expired.

The Open A-String

Whole notes four counts, half notes two counts. Use whole bow for each note, drawing the bow a little faster for the half notes than for the whole notes.

Always count aloud and give each note its full value.

① WB □ WHOLE REST V □ V REPEAT

Count: 1 2 3 4 1 2 3 4

② WB 1 2 3 4 ③ 1 2 3 4

Draw the bow a little faster for the half notes.

④ WB HALF REST V

Count: 1 2 3 4 1 2 3 4

Au clair de la lune

French Folk Song

French Folk Song

⑤

Pupil

Count: 1 2 3 4 1 2 3 4

Teacher

French Folk Song

⑤

Pupil

Count: 1 2 3 4 1 2 3 4

Teacher

LESSON 2

The Open D-String

Whole notes four counts, half notes two counts. *Count aloud.*

① WB
 Count: 1 2 3 4 1 2 3 4

②
 1 2 3 4 1 2 3 4

④ WB
 Count: 1 2 3 4 1 2 3 4

Marching

⑤ Pupil
 Count: 1 2 3 4 1 2 3 4

Teacher

The Open A- and D-Strings

In crossing strings do not lift the bow off the string. Hold the bow firmly upon the string while raising or lowering the hand.

⑥ WB
 Count: 1 2 3 4 1 2 3 4

⑦
 1 2 3 4 1 2 3 4

⑧
 1 2 3 4 1 2 3 4

⑨ WB
 1 2 3 4

⑩ WB
 1 2 3 4

Merrily

⑪ Pupil
 Count: 1 2 3 4 1 2 3 4

Teacher

LESSON 3

Quarter Notes and Quarter Rests

1 count, use middle half of bow. Use whole bow for whole and half notes. Give quarter notes full value.

① MH ② MH

Count: 1 2 3 4 1 2 3 4 1 2 3 4

③ ④

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

⑤ ⑥

1 2 3 4 1 2 3 4 1 2 3 4

$\frac{2}{4}$ TIME MEANS { Two counts to a measure.
Quarter-notes get one count.

Baa! Baa! Black Sheep

Nursery Rhyme

D. & A. Strings

Pupil Count: 1 2

Teacher

Hop, Hop, Hop!

German Folk Song

D. & A. Strings

Pupil Count: 1 2

Teacher

LESSON 4

The Open E-String

(Violin and Bass only)

① WB V

Count: 1 2 3 4 1 2 3 4

② V V V V

Count: 1 2 3 4 1 2 3 4

③

Count: 1 2 3 4 1 2 3 4

④ V V V V

Count: 1 2 3 4

Ten Little Indians

American Folk Tune

A. & E. Strings

Pupil

Count: 1 2

Teacher

Oats and Beans

Old English

D. A. & E. Strings

Pupil

Count: 1 2 3 4

Teacher

*A Riddle

German Folk Song

D. A. & E. Strings

Pupil

Count: 1 2 3 4

Teacher

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LESSON 5

The Open G-String

Twinkle, Twinkle, Little Star

G. D. & A. Strings

Nursery Rhyme

Pupil

Count: 1 2

Teacher

End

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The music consists of a series of eighth and quarter notes. The top staff has a 'V' marking above the first and fifth measures. The bottom staff has a 'V' marking above the first measure. The text 'To the beginning' is written in a box at the end of the bottom staff.

The Four Open Strings

(Violin and Bass only)

⑤ WB (Violin and Bass only)

⑥ Count: 1 2 3 4

⑦ MH

⑧ 1 2 3 4

⑨ MH

Home work: Write 4 lines of open string notes, marking the name of each. Divide into measures, using whole, half and quarter notes. Mark time signature.

LESSON 6

The Eighth Note

To be played with a loose wrist and most generally with the middle part of the bow. Play slowly at first, gradually increasing the speed until you can play quite fast. *Count aloud.* Be careful not to cut the up bow stroke too short. Use the same amount of bow for notes of equal value.

① ② Note time signature.

Count: 1 2 3 4 1 & 2 & 3 & 4 & 1 2 & 1 & 2

③

1 2 3 & 4 &

Gaily The Troubadour

D. & A. Strings

Pupil

Count: 1 2 & 1 & 2

Teacher

Lightly Row

G. & D. Strings

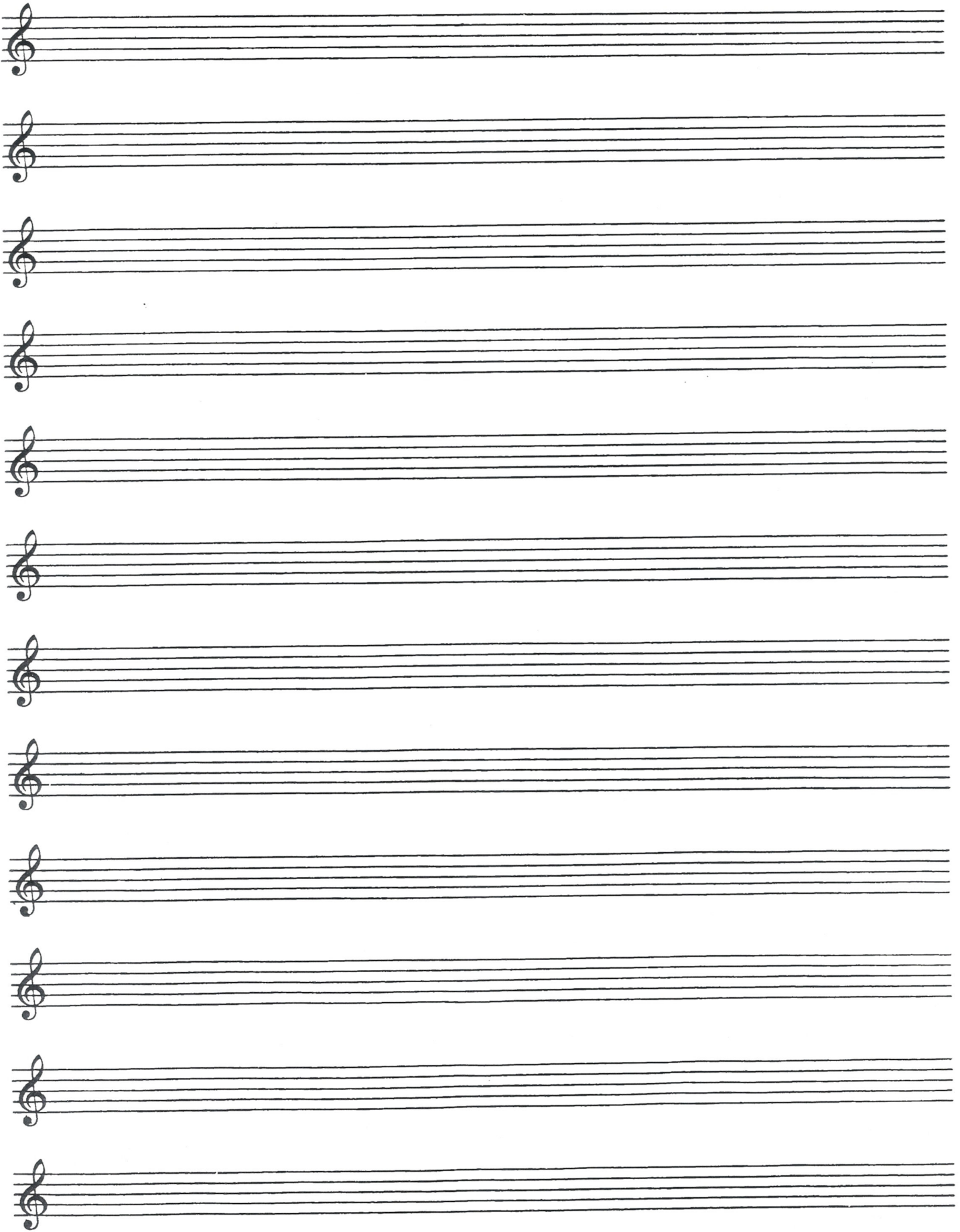
Pupil

Count: 1 & 2 &

Teacher

Home work: Write 4 lines of open string notes dividing into measures, using half, quarter and eighth notes in $\frac{4}{4}$ and $\frac{2}{4}$ time. Mark time signature.

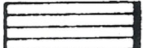
Note: All manuscript pages are to be used for home-work according to instructions.




TEST-QUESTIONS THROUGH LESSON 6

Questions from this, and following test-sheets, will be given as a check on your home-study of preceding lessons.


Remember: The more you know and understand about the signs and symbols used in music-writing, the easier it will be for you to learn how to play well.

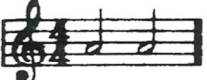
(1) This  is called?


(2) This symbol  is called?


(3) The staff is divided by bar-lines into?

(4) Fractions at the beginning of music are called signatures?

(5) This  is a note, and has counts?

(6) These  are notes and have counts each?

(7) These  are notes and have count each?

(8) These  are notes and have count each?

(9) Lines and spaces are named after the first letters of the alphabet?

(10) This  is a rest?

(11) These  are rests?

(12) These  are rests?

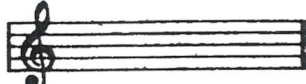
(13) This (#) is a?


(14) This (b) is a?


(15) How does a sharp affect a note?

(16) How does a flat affect a note?

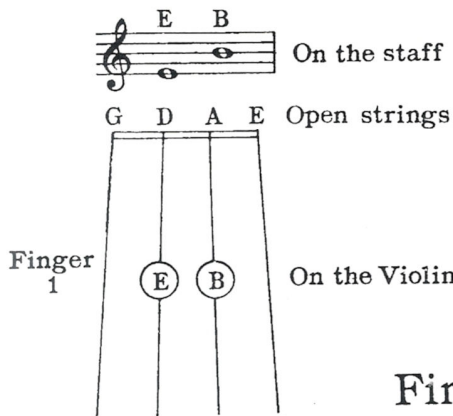
(17) Name the open strings?

(18) Write (notate) the open strings? 

(19) This sign  means?

(20) This sign  means?

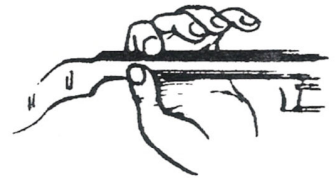
LESSON 7



First, second and third fingers must be perpendicular from the first joint to the tip when pressing on the strings. Keep the fingers over the strings. Do not allow the little finger to curl under the neck. Listen carefully that you play exactly in tune and give each note the proper time value.

First Finger B on the A-String

Whole tone from A to B



①

②

Little A and B March

③

Pupil

Teacher

First Finger E on the D-String

Whole tone from D to E

④

⑤

Little D and E March

⑥

Pupil

Teacher

Home work: Write 4 lines of the notes thus far studied, marking name of each, and finger used. Divide into measures using whole, half, and quarter notes; mark time signature.

Optional Material for Lessons 7 & 8

Now The Day is Over

Lesson 7

Pupil

Teacher

The musical score for 'Now The Day is Over' is written for a Pupil and a Teacher. It is in 4/4 time with a key signature of two sharps (F# and C#). The Pupil's part consists of a single melodic line with several measures containing a 'V' (volta) symbol. The Teacher's part is a harmonic accompaniment, primarily using chords and moving bass lines. The piece concludes with a double bar line.

The Boat Song

Lesson 7

C. P. H.

The musical score for 'The Boat Song' is written for a single part. It is in 4/4 time with a key signature of two sharps (F# and C#). The melody is simple and repetitive, with several measures containing a 'V' (volta) symbol. The piece is attributed to C. P. H. and ends with a double bar line.

Au clair de la lune

Lesson 8

French Folk Song

The musical score for 'Au clair de la lune' is written for a single part. It is in 4/4 time with a key signature of two sharps (F# and C#). The melody is simple and repetitive, with several measures containing a 'V' (volta) symbol. The piece is attributed to French Folk Song and ends with a double bar line.

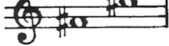
Harvest Time

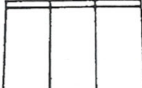
Lesson 8


C. P. H.


The musical score for 'Harvest Time' is written for a single part. It is in 4/4 time with a key signature of two sharps (F# and C#). The melody is simple and repetitive, with several measures containing a 'V' (volta) symbol. The piece is attributed to C. P. H. and ends with a double bar line.

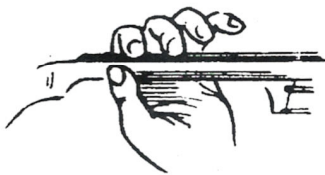
LESSON 8


 On the staff

G D A E
 
 Open strings

Finger 1
 
 On the Violin

2
 
 First fi



First finger B, second finger C# on the A-String

Whole tone A to B. Whole tone B to C#

Key of A Major F#-C#-G#

[illegible]

Melody

[illegible]

Merrily

⑥ *Merrily*

Musical notation for exercise 6, titled "Merrily". It is written on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. There are six slurs over the first six measures, each containing a 'V' symbol. The piece ends with a double bar line and a final note.

Melody

[illegible]

First finger E, second finger F# on the D-String

Whole tone D to E. Whole tone E to F#.

Key of D Major F#-C#

Key of D Major F#-C#

⑧

⑨

Melody

⑫

Melody

The melody is written on a single staff in treble clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody consists of 12 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half). There are rests in measures 3, 5, 7, 9, 11, and 12. Above the staff, there are six 'v' marks corresponding to the notes in measures 1, 2, 4, 6, 8, and 10.

Home work: Write 4 lines of notes as before, adding the two new notes in this lesson.

Write and study the key signatures of D and A Major.

* When two notes on the same degree of the staff are tied by a slur , they are to be played as one note.

SUPPLEMENTARY MATERIAL
HARMONIZATION FOR LESSON VIII

⑤

Teacher

⑥

Teacher

⑦

Teacher

LESSON 9

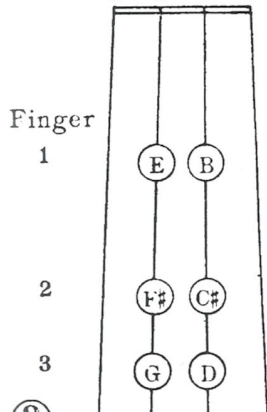
On the A-String

First finger B, second finger C#, third finger D
 Whole Tone A to B. Whole Tone B to C#. Half Tone C# to D.
 Key of A Major F#-C#-G#



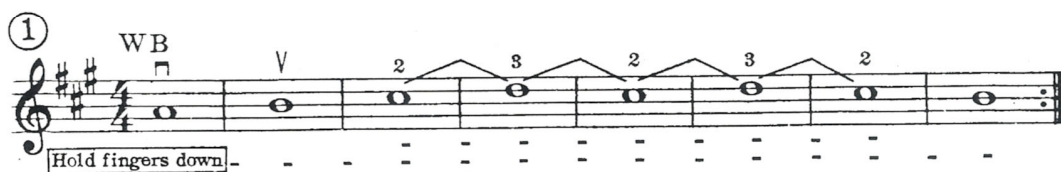
On the staff

G D A E Open strings



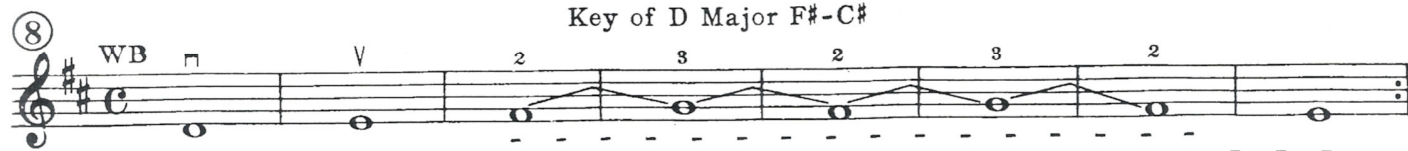
On the Violin

Learn to keep the fingers on the strings whenever possible. Rule: Never lift a finger unless obliged to. Press the fingers firmly upon the strings, but do not allow the hand to become cramped. Listen carefully to play in tune and always count. It is not music where there is no time or rhythm. *Have you a good position?*
 This sign \wedge indicates half step, fingers close together.



On the D String

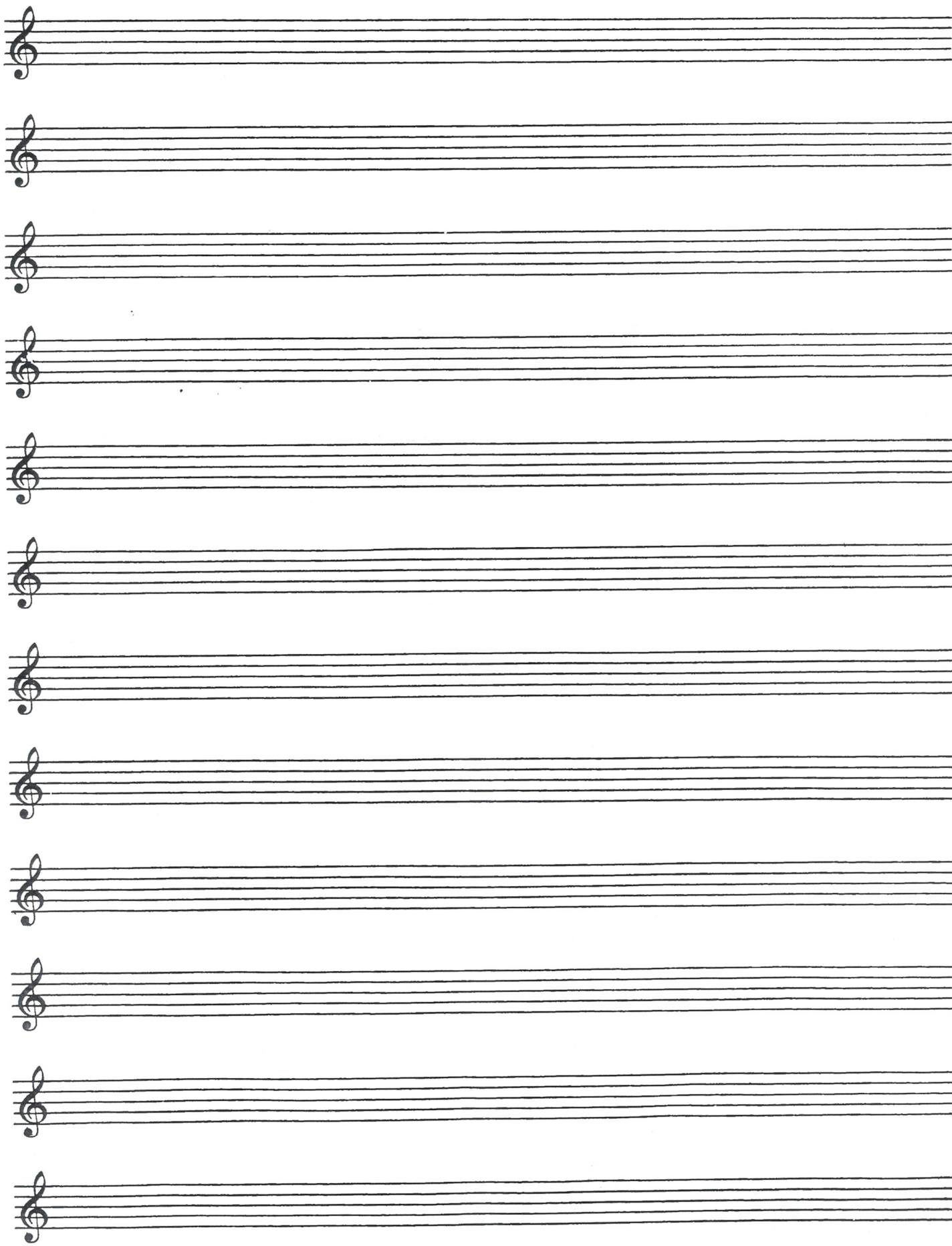
First finger E, second finger F#, third finger G
 Whole Tone D to E. Whole Tone E to F#. Half Tone F# to G
 Key of D Major F#-C#



Home work: Write 4 lines of notes thus far studied, as before.

- Hold fingers down.

Note: All manuscript pages are to be used for home-work according to instructions.



LESSON 10

Slurred Notes (*legato)

15

This sign (— slur) when placed above or below two or more notes indicates that they are to be played with one bow. Great care must be given to the *equal division* of the bow.

① One half of bow for each note.

② One third of bow for each note.

③ One quarter of bow for each note.

* Smoothly — connected.

The Scale

A scale is a succession of tones from a given note to its octave, 8 notes higher. The form on which all major scales are modeled is as follows:

The Natural, or C Major Scale

The ascending progression is: two whole tones, one half tone, three whole tones, one half tone. The half tones come between the numbers 3-4, 7-8.

The D Major Scale — four tones on the D string; four tones on the A string.

Play the following scale and arpeggio with different bowings as indicated; also play, slurring four notes to one bow. Use plenty of bow. Play slowly at first using whole bow for each note.

①

②

③

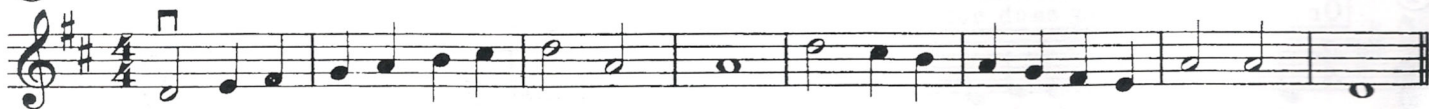
Home work: Write the D Major scale 4 times, marking half steps. Use key signature, and place a sharp before the notes affected.

B.M. Co. 8860

LESSON 11

Up and Down the Ladder of D

①



*Fido and His Master

E. B. Birge

②



Reuben and Rachel

③



German Folk Song

④



*Katydid

Bohemian Folk Song

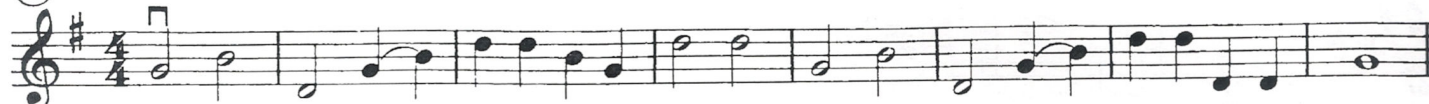
⑤



*Polly's Bonnet

French Folk Song

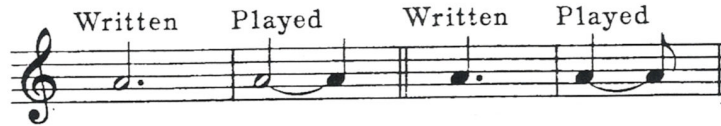
⑥



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The Dotted Half Note and the Dotted Quarter Note

A dot is equal to one half the value of the note it follows. A dotted half note equals 3 beats; a dotted quarter note equals $1\frac{1}{2}$ beats. Use the same amount of bow for the quarter note as for the half note.

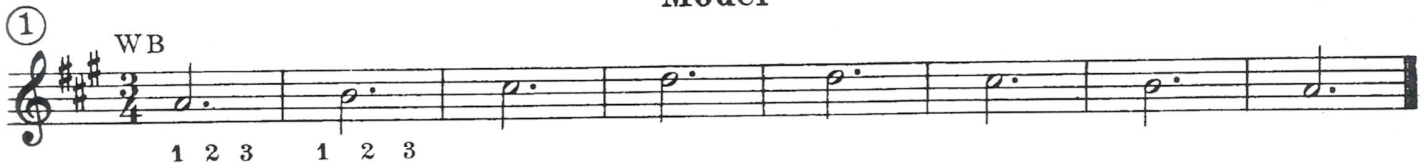


Rhythm Drills

Play the model as written. Repeat, using each variation below until the rhythm is memorized.

Drill: Count aloud each variation while clapping the hands once for each note. Repeat several times, then play on the open strings.

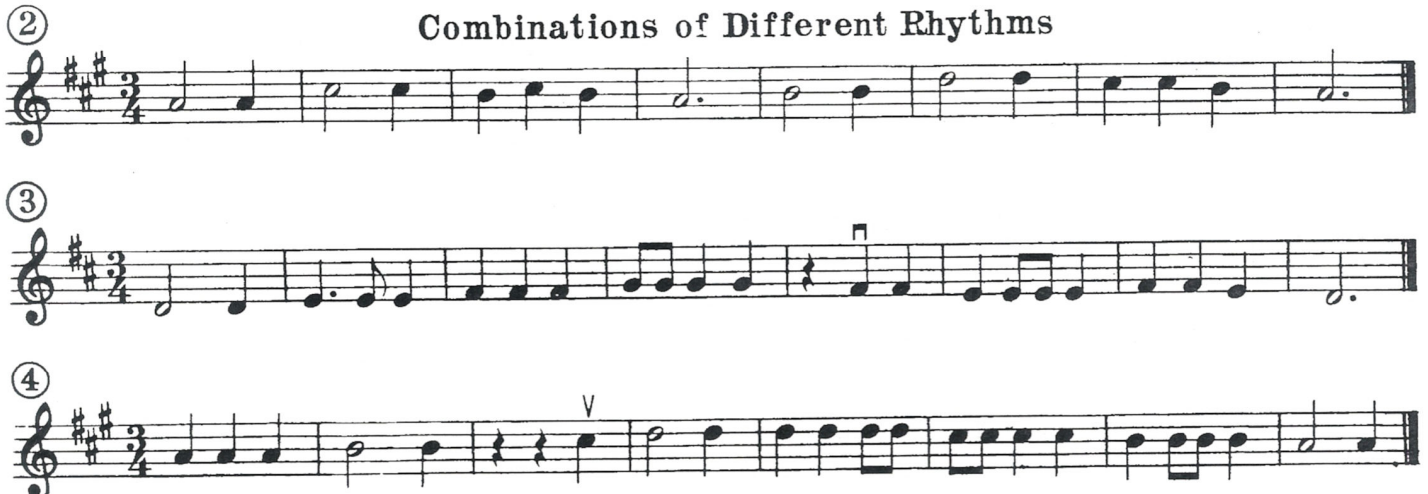
Model



Variations for the above



Combinations of Different Rhythms



Home work: Write 4 lines of notes thus far studied, using different groupings of notes in $\frac{3}{4}$ time.

LESSON 13
My First Solo Pieces

Little Waltz in G

C. P. H.



In A Garden

C. P. H.



LESSON 15

Detached Notes in One Bow

Semi-Staccato

A dot placed above or below two or more notes connected by a slur indicates that the notes are to be played in one bow with a short pause between each note. The bow is simply stopped and then started again. The bow, however, must not be lifted from the strings. A slight pinching of the stick at the beginning of each note will produce the desired effect.



①

②

③

Holy, Holy, Holy

Dykes

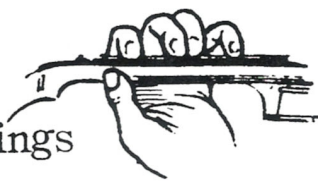
Haydn

(From Second Symphony)

Adapted

LESSON 16

The Fourth Finger on the D and A Strings



This finger being short and weak requires a great deal of attention to make it as strong as the others. Keep the elbow well under the violin, stretch the fourth finger and press firmly with the tip upon the string. The fingers must be pressed firmly upon the strings in order to produce a clear tone. Whole tone from D to E. Whole tone from G to A.

① ②

③ ④

⑤ ⑥

Old English Song

Adapted

Lightly Row


The Cuckoo


LESSON 17

The Up-Beat

Many pieces begin with an incomplete measure, usually starting with the last beat or fraction thereof. This is called the up-beat and is generally played with an up bow. The ending always completes the measure of the up-beat. Follow the bowings carefully.

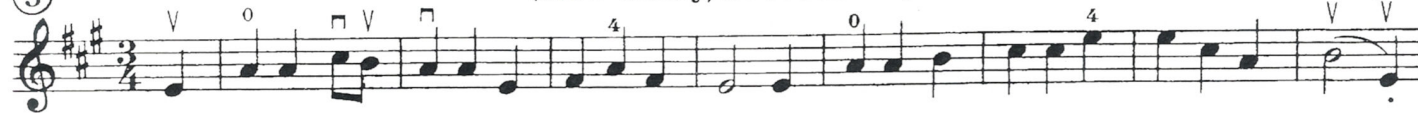
Two German Folk Songs


① 

② 

Away in a Manger (Flow Gently, Sweet Afton)

Spilman

③ 




The First Noël

Traditional Christmas Carol

④ 



Blue Bells of Scotland

⑤ 



German Folk Song

⑥ 

*Note: Place the finger on two strings at once.

**Hold— A short curved line drawn over a dot, prolongs the time of the note.

LESSON 18

Hymns and Folk Songs embracing the different kinds of notes and bowings thus far studied. Review the written work at the top of each page. Play the bowing and fingering as marked.

Gone Are the Days

Stephen Foster



While Shepherds Watched Their Flocks

Arr. from Handel



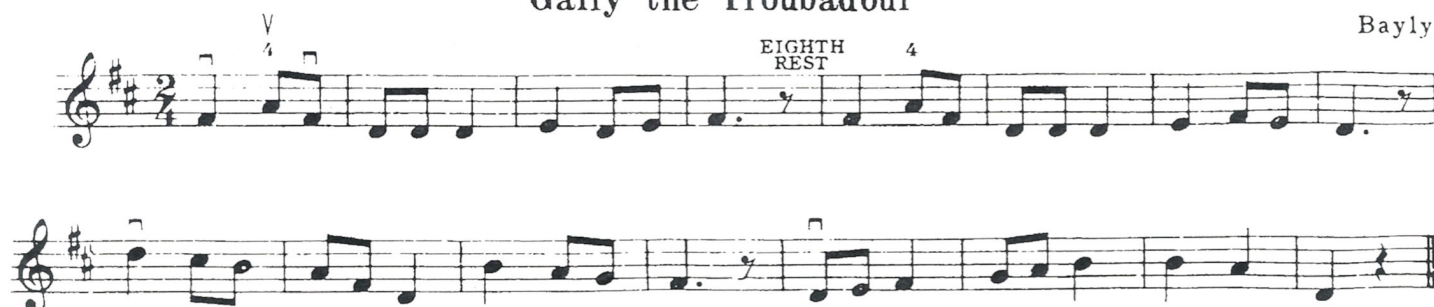
Stephen Foster Melody

Stephen Foster



Gaily the Troubadour

Bayly



LESSON 19

Five tones on the E String

(Violin and Bass only)

Open E to F# whole tone; F# to G# whole tone.

G# to A half tone and A to B whole tone.

Key of E Major F#, C#, G#, D#.



Folk Song of the Civil War



Scale of A Major

F#, C#, G#. Half tones C# to D. G# to A.

Play the following scales and arpeggio with different bowings as indicated.



Auld Lang Syne

(Scotch Folk Song)



Home work: Write 4 lines of notes, using new notes on the E string. Mark name below and finger used above.
Write A Major scale 5 times marking the same as the D Major. Study new key signatures.

LESSON 20

Five tones on the G-String

Open G to A whole tone, A to B whole tone, B to C half tone, C to D whole tone.

Keep the elbow well under the violin so as to let the fingers fall straight upon the strings.

Diagram of the G-string with fingerings: 0 (G), 1 (A), 2 (B), 3 (C), 4 (D).

Exercise 1: Ascending and descending scales on the G-string.

Exercise 2: Arpeggiated patterns on the G-string.

Exercise 3: Arpeggiated patterns on the G-string.

Exercise 4: Arpeggiated patterns on the G-string.

Exercise 5: Arpeggiated patterns on the G-string.

Oats and Beans

Exercise 6: 'Oats and Beans' - A single staff melody in 4/4 time.

Scale of G Major

One sharp, F#. Half tones B to C, and F# to G.

Play the following scales and arpeggio with different bowings as indicated.

Exercise 7: Ascending and descending scales of G Major.

Exercise 8: Arpeggiated patterns of G Major.

Exercise 9: Arpeggiated patterns of G Major.

Old Folks at Home

Exercise 10: 'Old Folks at Home' - A two-staff melody in 4/4 time.

Home work: Write 4 lines of notes on the G string as before, also scale of G Major 4 times. Mark half steps.

LESSON 21

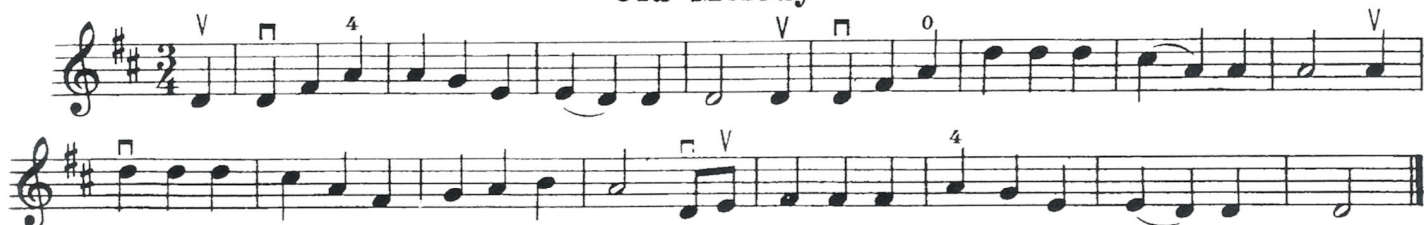
Review of the different keys, rhythms, and bowings thus far studied.

Annie Laurie

Scotch Air



Old Melody



Largo from New World Symphony

Dvořák



Hymn

Henry Smart



LESSON 22

Ensemble Playing

Pieces arranged for trio (*three parts*) and quartet (*four parts*) are given for your training in ensemble (*together*) playing, and also to prepare you for your place in the school orchestra. Heretofore you have always played the melody, but in these arrangements you will play secondary or harmony parts as well. Tunes that you have played before in this book were selected so that you could hear the melody while playing a secondary part. Listen carefully to ALL the parts so that you keep in time and in tune (*harmony*) with them. Learn to play each part equally well so that you can take turns with the other members of your class in playing the different parts.

Twinkle, Twinkle, Little Star

(Trio for Three Violins)

Arr. C. P. H.

Pupil

Pupil

Teacher

LESSON 23

Lightly Row

(Trio for Three Violins)

German Folk-Song
Arr. C. P. H.

Pupil

Pupil

Teacher

German Folk Song

(Trio for Three Violins)

Arr. C. P. H.

Pupil

Pupil

Pupil

LESSON 24

Old Folks at Home
(Quartet for Four Violins)Stephen Foster
Arr. C. P. H.

Melody

Pupil

Pupil

Pupil

Teacher

Melody

This system contains the first four staves of the musical score. The top staff is labeled 'Pupil' and has a 'Melody' label above it. The second staff is also labeled 'Pupil'. The third staff is labeled 'Pupil' and has a 'Melody' label above it. The bottom staff is labeled 'Teacher'. All staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music consists of eighth and sixteenth notes, with some rests.

Melody

This system contains the next four staves of the musical score. The top staff has a 'Melody' label above it. The staves continue the musical notation from the first system, featuring various note values and rests.

Melody

This system contains the final four staves of the musical score. The top staff has a 'Melody' label above it. The staves conclude the piece with final notes and rests.

LESSON 25

Gone Are the Days

(Quartet for Four Violins)

Stephen Foster
Arr. C. P. H.

Melody

Pupil

Melody

Pupil

Pupil

Pupil

Melody

Melody

Melody

Melody

Melody

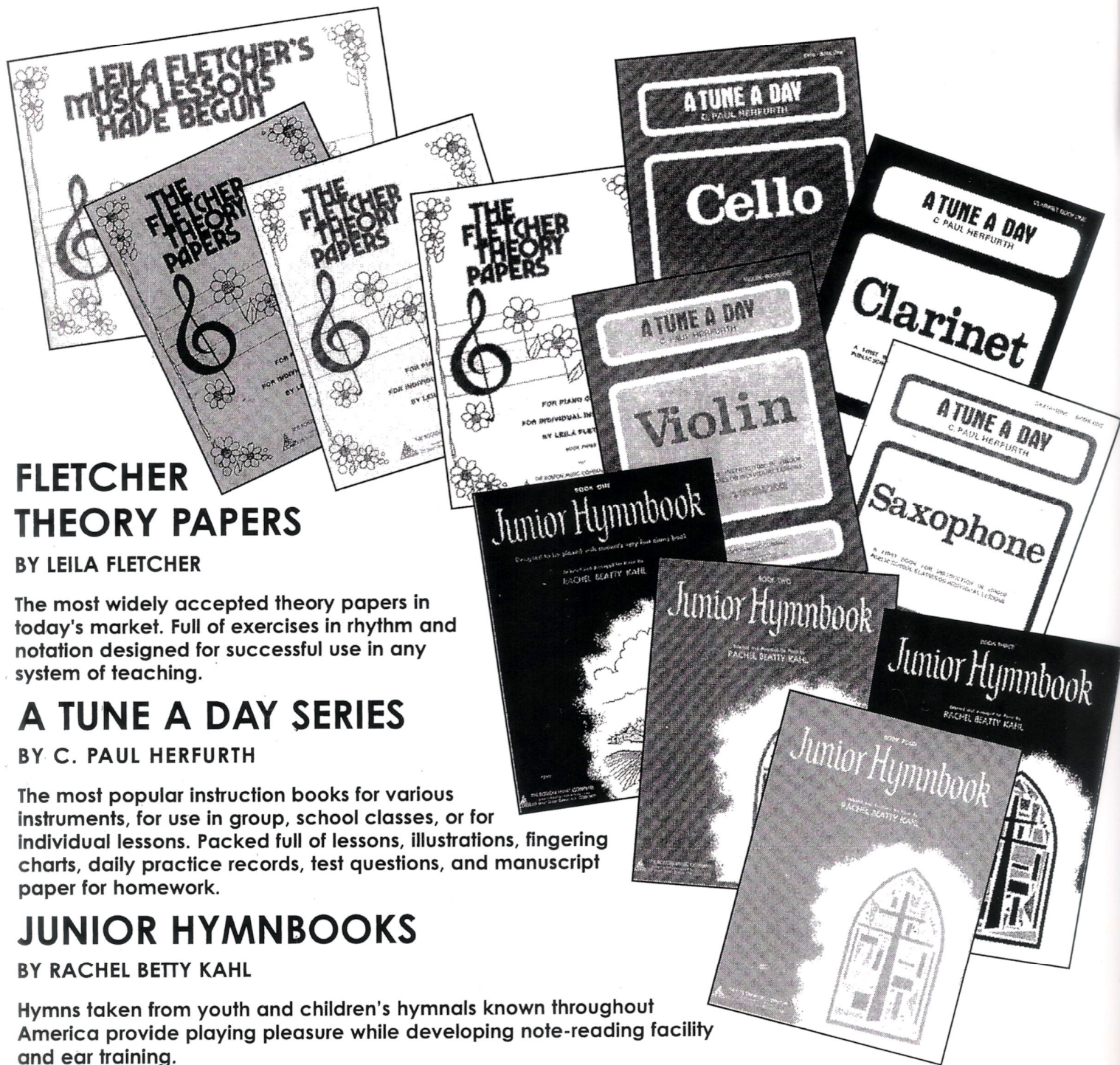
Melody

Melody

Melody

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